



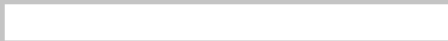
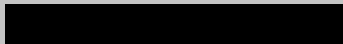
THE CONTROL ROOM

by
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Episode One of Three

SHOOTING SCRIPT
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3 INT. KITCHEN / MAVER HOUSE / BALFRON / STIRLINGSHIRE - NIGHT - FEBRUARY 1999

Through the door to the back room, a WHIRRING sound can be heard, a low light giving glimpses of those beyond-

The woman from the photographs is in a medical bed, the man helping her adjust her position, attempting to ease her obvious discomfort, neither aware of the boy's presence.

He stands there for a moment, then - still in his pyjamas - slips his feet into his trainers and moves to the back door.

4 EXT. BACK YARD / MAVER HOUSE / BALFRON / STIRLINGSHIRE - NIGHT - FEBRUARY 1999

As he closes it behind him the WHIRRING is snuffed out, and the boy crosses the small yard, before finding a gap in the hedge, and... crawling under it-

5 EXT. TALL TREES / CHRISTMAS TREE FARM / BALFRON / STIRLINGSHIRE - NIGHT - FEBRUARY 1999

iO IN! A wall of trees faces hiO s

MAN IN HIS TWENTIES (O.S.)
Awh, pal. Thankyou pal. *Thankyou.*

GABE
That's OK. How's Mum?

MAN IN HIS TWENTIES (O.S.)
Al right?

A voice is heard, off, indistinct.

GABE
What did she say?

MAN IN HIS TWENTIES (O.S.)
She said, "this fucking car".

As Gabe LAUGHS, a SIREN is heard approaching.

GABE
OK, the afterbirth should deliver soon. I'm gonna leave you with the Ambulance team now
But I'll be holding a good thought for you. All three of you...

The voice is heard, off, again, then-

MAN IN HIS TWENTIES (O.S.)
What's your name, pal?

GABE
Uh... Gabe, Gabriel.

There's an exchange, off, once more, before-

MAN IN HIS TWENTIES (O.S.)
Eh, eh, he likes it.
(to his son, off)
Hallo Gabriel. Welcome to the world. *I'm your da...*

The call ENDING, Gabe EXHALES quietly.

DANNI
(of the 'naming')
First time?

Gabe nods, then - as Jat approaches Danni - Leigh puts her hand on Gabe's back-

LEIGH
(to Gabe)
Right mister - break.
(to Danni & Jat)
Hey, d'you move in then?

DANNI

Yeah.

LEIGH

Well? What's it like?

JAT

Perfect.

And, as Danni smiles, Jat kisses the top of her head, then-

GABE

I... I'm alright Leigh...

He looks at her, Leigh looking back at him before-

LEIGH

(wars)

One more...

EMERGENCY OPERATOR TWO (O.S.)
Hello Glasgow this is 07700 900793
calling from an out of range of
service provider...

*

GABE
Alright, thankyou...

A woman of around thirty is heard HYPERVENTILATING, Gabe
looking at his screen, an approximate location identified-
Tradeston, Glasgow nearest postcode G5 8EK

Still nothing.

GABE
Hello, are you there?

Another pause, then-

WOMAN OF AROUND THIRTY (O.S.)
Oh my God, he's dead.
(beat)
I've killed him..

And Gabe sits there for a moment, before... putting the call on hold, and-

GABE
Anthony... *Anthony!*

Danni, Ross and some of the other handlers look round, Jat and the rest of the dispatchers looking across, Anthony switching back to Gabe's call, as... Jat starts to TYPE too-

Exact location??

Gabe reads Jat's words, then inputs a '90', before taking the call back off hold, and-

GABE
Hello?

No reply.

GABE
If you give me the exact location,
we might still be able to do
something...

No reply.

GABE
Listen. Listen to me.
Forget everything else.
We need to know exactly where you
are.

WOMAN OF AROUND THIRTY (O.S.)

GABE

RECORDING OF WOMAN AROUND THIRTY

Gabo?

Gabo, is that you?

And a pause, then-

RECORDING OF GABE

Do I know you?

As the DIALLING TONE is heard, Lennie ends the recording.

BRECK

~~We~~'d love you to answer that one
for us Gabriel.

The phone was unregistered.
~~We~~ don't have anything else.

GABE

I... I don't *think* I do.

BRECK

If she knows you, presumably you
know her?

Gabe blinks - why?

BRECK

(to Leigh and Anthony)
What do you call him?

They look at her - huh? She nods at Gabe.

LEIGH

(shrugs)
"Gabe".

ANTHONY

And, as Breck considers this, Lennie steps in-

LENNIE
"I'm holding a good thought for
you"?

Gabe looks at her. Lennie turns to Breck for permission to continue. Breck nods, and Lennie skips back in the file to-

RECORDING OF GABE
I'm holding a good thought for you,
I swear.

RECORDING OF WOMAN AROUND THIRTY
What?

RECORDING OF GABE
What?

RECORDING OF WOMAN AROUND THIRTY
Oh, God...

Lennie pauses it-

LENNIE
It seemed to prompt her.

Breck nods. Lennie looking pleased with herself, Breck swallowing her irritation and resuming control -

BRECK
You'd been speaking to her for...
what? Two, three minutes by then?
But she didn't realise she knew
you, till you said those words.

GABE
I guess.

BRECK
Do you normally say that to people?

GABE
All the time...

BRECK
It's someone who associates it with
you, knows you well. But... not
well enough to know you work he—

GABE

(shrugs)

I moved in with my uncle in Glasgow when I was, like, sixteen...

BRECK

We know this is hard, Gabriel. But a woman just confessed to *killing* someone, in broad daylight, less than five miles from here. We can pinpoint the call to the Lochran Heights development and around the same time other calls were made - residents saying they'd heard shouting, screaming. But at the moment there's no body, no killer. And you might be able to change that.
Who could it be?

GABE

I honestly don't -- ('KNOW')

BRECK

Try and think. Think back.

GABE

What? Through every single woman I've basically ever known?

Anthony raises an eyebrow Leigh stares at Gabe too.

GABE

I don't mean like -- ('THAT')

BRECK

Yes.
Every. Single. One.

Leigh looks away uncomfortably. But Breck glances at Lennie, and she skips back in the file once more, then-

RECORDING OF WOMAN AROUND THIRTY

He's dead.

BRECK

Listen Gabriel.

RECORDING OF GABE

What's your name?

BRECK

Listen to her voice.

Gabe closes his eyes and focuses on it completely, almost trying to scan his mental hard-drive.

RECORDING OF WOMAN AROUND THIRTY
I'm not gonna tell you that.

Lennie stops the file once more, Breck staring at Gabe, and there's a long pause, then... he opens his eyes suddenly and stares back at her, before-

GABE
Sorry.

Breck deflates.

GABE
I mean, you're right - s'pose I do know her, it is... *familiar*, but...

BRECK
Go home. Talk to your friends. Work it out.
I'll call you later...

10 INT. CAR / GABE'S HOUSE / PARTICK / GLASGOW - DAY ONE

Gabe's sitting in the passenger seat as Leigh pulls up outside a large old student-style townhouse. In the back are two child seats.

LEIGH
You don't need to come in tomorrow

GABE
I... I *want* to.

Leigh nods, then-

GABE
Feel like such a dick.

LEIGH
Why?

GABE
I *shoul d* know

LEIGH
Don't think I'd know
Some random voice? Out of context?
From any point in my life? Some guy
who I might have just once...
I mean, not that... no more than...

Her voice trails away and... she LAUGHS awkwardly, suddenly

He makes a SWRLING gesture round his head with his hands, indicating the extent to which his brain is struggling to cope with the call.

LEIGH
Yeah?

GABE
Yes.

She puts his hand on his knee supportively. He smiles at her. And this time he does get out.

11 EXT. GABE'S HOUSE / PARTICK / GLASGOW - DAY ONE

A man a few years younger than Gabe PULLS UP behind Leigh and gets out of his car, AirPods in, preoccupied by a call. This is Tahir Kosa, known as

GABE
Oh... sorry, I...

IAN
No, I mean - you wanna watch?

GABE
Oh... oh, aye.

IAN
Aye?

Gabe nods. And Ian holds the door open.

20 INT. LIVING ROOM / MAVER HOUSE / BALFRON / STIRLINGSHIRE -
EVENING ONE

A short while later, Gabe's on the settee and Ian in his armchair, Gabe looking at Ian, and Ian the TV - his eyes only flitting to Gabe momentarily as he responds-

GABE
How's your leg?

IAN
Ah, y' know

GABE
What?

IAN
'tis what it is.

Pause, then-

GABE
You seen Uncle Charlie?

IAN
Aye.

GABE
He alright?

IAN
Hasn't been arrested for a while...

GABE
Need to get the rest of my stuff
from his garage.

IAN
Don't bother. Never uses it.

Pause, then-

The man continues past, joining a woman of around the same age. This is JOAN Tolmie. And the moment their lights have moved far enough away-

Sam heads in the opposite direction, still without saying a word-

A boy a school year or two older emerging from the trees further along, jerking his head at her to follow then moving on. And Sam glances back towards Gabe, before... heading after the boy, taking his hand and fading into the black-

Gabe turning back towards the distant light of his house-

24

INT. GABE'S ROOM / MAVER HOUSE / BALFRON / STIRLINGSHIRE -
EVENING ONE

The present-day Gabe now staring out of the window at the same trees, unicorn-page in hand, until -

IAN

Gabe half-smiles at him for a moment, then-

IAN
It's half-time.

Ian smiles back, and now Gabe properly smiles too. And Ian joins him at the window both staring out, until-

GABE
You... you don't know what happened to Sam Tolmie, do you?

IAN
What?

GABE
Samantha Tolmie, y' know -- ('WHO LIVED AT THE FARM')

IAN
What you talking about her for?

GABE
No reason, just...

IAN
What?

GABE
Just wondered if -- ('YOU KNEW')

IAN
Why would you possibly even wonder?

GABE
Where did she go when her nan and grandad gave up the lease on the tree farm?

IAN
Is *this* why you're here?

GABE
No.

IAN
To ask about Samantha Tolmie?!

GABE
No.

IAN
What is wrong with you, boy?

GABE
Fuck's that supposed to mean?

GABE
She in though?

BARMAN
On from lunch tomorrow

GABE
Aye, is she upstairs though?

BARMAN
She won't come down.

GABE
Could you pass on a message?
I'm a... a friend from school.

BARMAN
I'll pass it on tomorrow

Gabe SIGHES. And there's a pause, then he looks round the bar till his eyes

2 217 i 81 4 C I M !

BA MAN

GABE
You... you alright, big man?

ROBBO
What you doing here?

GABE
Just going past, and... saw
Eilidh's name above the door and --
(' W O N D E R E D I F S H E W A S I N ? ')

ROBBO
What?

Pause, then-

GABE
I've been looking for a number.
For Sam Tolmie?
And I wondered if Eilidh still --
(' H A D O N E F O R H E R ? ')

ROBBO
You taking the piss?

GABE
No, no - I didn't know you and
Eilidh were... (' T O G E T H E R ')

A nerve in Robbo's cheek twitches. Gabe LAUGHS nervously-

GABE
I didn't know I swear.

Robbo steps towards him

ROBBO
(to Gabe)
You ever step through that door
again and I will fucking kill ya...

Gabe nods, and... Robbo lets go, retreating into the flat,
Gabe turning back to Eilidh. And now she looks back at him,
her face a picture of pity as she shoves the door SHUT-

28A INT. CAR / STIRLINGSHIRE - NIGHT ONE

Gabe driving home later, checking the time, his breath
shallow

BRECK (O.S.)
Witnesses, plenty of them
Heard a man arguing with a woman.

GABE
(into phone)
And then?

BRECK (O.S.)
A distressed female - about five
six-seven, blonde hair, round the
same age as you - with what
appeared to be blood on her,
running from the scene later...

Gabe doesn't respond though - he just puts Tah's car keys
back into the bag.

BRECK (O.S.)
Hallo? Are you there?

And Gabe ZIPS the bag up again, then-

GABE
Could be anyone...

And, as he stands there... Tah sweeps in and UNLOCKS his
door, before grabbing his stuff, giving Gabe a thumbs up in
thanks and exiting into his room completely oblivious, Gabe
remaining rooted to the spot, the phone still to his ear...

29 OMITTED

30 EXT. STREET / STRATHCLYDE AMBULANCE SERVICE ACC / HILLINGTON
/ GLASGOW - DAY TWO

The following morning, back in his dark green call handler
uniform Gabe walks along the street " i ON

32 INT. CONTROL ROOM TWO / STRATHCLYDE AMBULANCE SERVICE ACC / HILLINGTON / GLASGOW - DAY TWO

He enters, Anthony heading towards him from the other direction-

ANTHONY

Come on then, lets see this list of old flames...

LEIGH

(approaching)

Ignore him Gabe. Anthony's list of the significant women in his life'd only have his mum on it.

ANTHONY

I'd never forget an ex...

ROSS

I bet they're all tryna forget you...

Anthony pulls a face. Gabe puts his phone on his desk and sits down. Anthony takes over from Bex. Leigh nods at Gabe-

LEIGH

Y' OK?

And, as both she, Ross and Bex all look at him supportively, Gabe's voice starts to be heard, over-

GABE (O.S.)

Ambulance Emergency - is the patient breathing?

33 INT. HANDLER DESKS / CONTROL ROOM TWO / STRATHCLYDE AMBULANCE SERVICE ACC / HILLINGTON / GLASGOW - DAY TWO

Some time later, he's on a call again, the room a buzz of life and death once more, Danni now on the other side of him

BOY OF AROUND TWELVE (O.S.)

I don't know, cannae see from here!

GABE

Are you with them?

BOY OF AROUND TWELVE (O.S.)

Aye, but I'm still on the roof and he's... he's down there.

GABE

Has somebody fallen off a roof?

BOY OF AROUND TWELVE (O.S.)
Through it!

Gabe inputs '4-7', then-

GABE
Is anyone else there?

BOY OF AROUND TWELVE (O.S.)
Nah, it's shut, it's -- ('CLOSED
DOWN')

GABE
OK, don't move, we're gonna --
('GET A VEHICLE OUT TO YOU')

BOY OF AROUND TWELVE (O.S.)
I'm not waiting, I'm getting
down...

GABE
Stay where you are.

BOY OF AROUND TWELVE (O.S.)
I'm meant to be at school...

GABE
They'll understand.

BOY OF AROUND TWELVE (O.S.)
They never undQ Y ROU i q)

Gabe ducking down and changing his route in response, taking care to continue unnoticed.

39 OMITTED

40 EXT. CHRISTMAS TREE FARM / BALFRON / STIRLINGSHIRE - DAY TWO

Pushing through the branches, until... he sees something-

A long-abandoned and boarded up stone-built bothy, once used as a resting place for workers, its walls now blackened, roof half-gone.

And he stares at it.

41 EXT. BOTHY / BALFRON / STIRLINGSHIRE - DAY TWO

Gabe heads towards a door, but... it's boarded up so thoroughly that he continues around the building, past the more loosely-boarded windows, until he gets to an entrance on the other side. And though that's also secured, the boards there are part-broken. He pulls at them but they hold firm. He tries with both hands, and... they start to come away.

42 INT. BOTHY / BALFRON / STIRLINGSHIRE - DAY TWO

He enters-

Drips from a past downpour DROP down from the hole in the roof, the outside world taking longer to penetrate here. A cast iron table and chairs sit in the centre, amateur graffiti crisscrossing the soot-smearred walls, a melted clock on one of them

Gabe crosses to the still-boarded up door on the far side. He reaches up, then... runs his palm along the brass plaque above it, wiping away the soot like it's a palimpsest,

43 EXT. CHRISTMAS TREE FARM / BALFRON / STIRLINGSHIRE - DAY - FEBRUARY 1999

The young Gabe makes his way through the trees in the same direction Sam and the boy exited, until he sees-

A grizzled-looking man in his forties pruning the trees beyond, whilst having a conversation with the same boy, another girl - around the same age - alongside them. This is BILLY Robinson, his son the YOUNG ROBBO and the YOUNG EILIDH.

But as Gabe watches, hidden, he hears a branch SNAP behind him and he turns and sees-

YOUNG SAM
What you doing?

The young Sam is staring right at him. Gabe doesn't answer though, just blinks back at her, until-

YOUNG ROBBO (O.S.)
Who's this?

Robbo and Eilidh have now left Billy and are walking towards them

YOUNG EILIDH
He's the new boy. He's moved into --

YOUNG ROBBO
(to Gabe, interrupting)
You think you can just... walk around here?

Robbo pushes Gabe in the chest... Gabe staggering back, now surrounded.

YOUNG ROBBO
You think this is... open to anyone?

Robbo shoves him again. Gabe looks at Sam. But she looks away.

YOUNG EILIDH
Awh, leave him Robbo...

Robbo, however, pushes Gabe once more, knocking him down, before... putting his arm round Sam, pulling her towards him possessively, then exiting into the trees-

Eilidh remaining where she is, staring at Gabe exactly as she will in her pub one day and... holding her hand out-

YOUNG EILIDH
I'm Eilidh.

She helps him up. And, as she turns towards the caravan too, Gabe's eyes move from her to the departing Sam walking through the door without looking back-

44 INT. BOTHY / BALFRON / STIRLINGSHIRE - DAY TWO

The Gabe of the present-day sitting there. He stands up, shakes his head to himself and goes to leave, until... someone PULLS at the boards across the still-sealed door. Gabe touches them on his side. After a moment, the pulling stops and FOOTSTEPS are heard moving round the bothy - STEP, STEP, STEP, past the boarded up windows - then silence for the longest of moments, before-

A woman enters tentatively. This is the girl from the tree farm over twenty years on - Samantha "SAM" Tolmie, early-thirties. And there's a long pause as they stare at each other, struggling to comprehend the fact that this is actually happening, then... Gabe speaks quietly-

GABE

Wasn't sure you'd know what I meant.

SAM

Not gonna forget, am I?

GABE

It's a long time.

SAM

When did you know it was me?

GABE

Only two people ever called me that.
And I knew it wasn't my mum..

Sam almost SOBS.

SAM

Have... have you told the police?

GABE

I wouldn't be here if I had.

SAM

Could they trace my call?

GABE

Only to the postcode. They know you live in Lochran Heights.

SAM

I don't.

SAM

Can't drive. Just closed up the back of the van with him in it and ran...

GABE

He's... *by the side of a road?!*

SAM

(shakes head)

Basement car park, Lochran Heights, block three.

Gabe closes his eyes. *Shit*. And there's a pause, then-

SAM

What did the police say?

GABE

They... they wanted your name.

SAM

Thankyou.

GABE

They're gonna find out.

SAM

Why?

GABE

There's a dead body in a building that's swarming with them

SAM

Yeah, but... they're only checking the apartments?

GABE

How long d'you think it'll be before someone notices there's an abandoned van down there? How long before it starts to... ('SMELL'?)

Gabe pulls a pen from one pocket and a scrap of paper from the other and starts to copy down a number from his phone-

DI Anna Breck - 07700 900 810

SAM

I can't do that.

GABE

He was a bastard. They'll see.

SAM

I can't go to prison, Gabo.

GABE

It's happened. You can't pretend it hasn't.
You can put it off for a few hours, but...

Another pause, then-

SAM
Do you remember what you said?
The last time...

Gabe nods.

SAM
Do you?

Gabe nods again.

SAM
It's not something Haz has ever
said.
But he's not a kid, is he?

GABE
I didn't say it coz I was a kid.
I said it coz I meant it.

Sam LAUGHS.

GABE
I did.

She shakes her head, but-

GABE
Do.

SAM
(quickly)
Move the van for me then.

Gabe looks at her in astonishment-

GABE

SAM

If Haz goes for a week, two, no-one'll think it's any different. It'll give me time. To work out what to do.
Please, Gabo. *Please?*

And there's a long pause, then... Gabe shakes his head-

GABE

(of the number)
If you're not gonna call her. I am I have to.
You've got till morning. I'll take you anywhere you want before then.

YOUNG GABE

Mim's always there.

Woodward nods, then... shows him her picture-

A tree, the branches filled with apples.

He looks at it, then shows her his-

A house with a series of lines scratched over the windows,
the doors, the roof.

WOODWARD

(of the lines)

What are they?

Pause, then-

YOUNG GABE

(matter-of-factly)

The flames...

And Woodward looks at him then-

48 EXT. CHRISTMAS TREE FARM / BALFRON / STIRLINGSHIRE - DAY TWO

Gabe stops and turns round. Sam can still just about be seen,
moving further and further away into the trees, before...
disappearing entirely. And, as Gabe peers through the
branches, his heart starts to BEAT faster and faster, then-

49 INT. CORRIDOR / CLINIC / STIRLING - DAY - MAY 1999

The young Gabe heads back out into the corridor, eyes watery
at the ordeal of the session, until-

WOODWARD

50 EXT. CHRISTMAS TREE FARM / BALFRON / STIRLINGSHIRE - DAY TWO

The Gabe of the present starting to RUN, charging back through the trees, desperately looking for Sam, until... he runs straight into her. And she goes to SCREAM in shock, but... Gabe puts his hand over her mouth, eyes flitting round, Sam's the same-

One of the farm workers appearing in the distance, AirPods in, oblivious to their presence, pruning with real care-

Gabe and Sam ducking down, then-

GABE

(whispers)

Do you know anyone who still lives there? Lochran Heights? From when you did?

SAM

Why?

GABE

Do you?

SAM

Maybe...

GABE

(nods)

Where are the keys to the van?

SAM

Home.

GABE

I'll go with you, wait outside while you get them, then... take you back to mine and come back after.

SAM

After what?

Long pause, then-

GABE

I've moved it.

And Sam stares at him in amazement...

52 INT. CAR PARK / BLOCK THREE / LOCHRAN HEIGHTS / TRADESTON /
GLASGOW - NIGHT TWO

A door CLOSING behind him leaving him in semi-darkness for a

54 EXT. / INT. VAN / SIDE STREET / TRADESTON / GLASGOW - NIGHT
TWO

The constable speaks to the Range Rover driver. Gabe watches. The constable nods. The Range Rover DRIVES away-

Turning back onto the main road and disappearing into the night.

Gabe DRIVES up. The constable looks at him. Out of view his hands are shaking, but his face remains composed. He smiles. And she nods, then... he PULLS AWAY too, almost doubling over with relief as he turns onto the main road as well, until-

SMASH! Another car slams into him from the side, SPINNING the van round, throwing Gabe forward, busting his nose, and causing one of the back doors to SPRING OPEN. He sits there for a long moment, stunned, before looking out-

Across the road, night-time revellers are looking back at him and someone shouts-

PASSER-BY

Ambulance!

Someone call an ambulance!

He looks out of the side window

The constable is running towards him

He glances in the rear-view mirror-

Officers are running from that direction too.

He undoes his seatbelt, then goes to open his door, but... it's jammed, part-crushed on the outside. He tries it again. It won't budge. He scrambles across to the passenger door, opens that instead, and almost falls out. He looks at the back of the van - one door is about an inch ajar, the constable stopping in front of it.

DRI VER

Aw, shit, shit - I'm sorry...

The man from the car that slammed into him is approaching.

DI Anna Breck.

And there's a pause, then... Gabe reaches past the constable and shoves the rear door shut. It CLICKS into place, then he pulls his hood up, walks back round to the passenger side, climbs in, yanks that SHUT as well, slides across, then tries to re-start the engine.

POLICE CONSTABLE
(through the window)
Excuse me sir?

Gabe tries again. Still nothing.

POLICE CONSTABLE
(through the window)
Excuse me, could you just...?

He tries one more time and... it LURCHES into life once more. And Gabe glances at the police constable for a second as she gestures for him to get back out, then-

He ACCELERATES away, causing the nearest officers to scatter, before-

SCREECHING round the corner.

55

EXT. NARROW ALLEY / TRADESTON / GLASGOW - NIGHT TWO
CONTINUOUS

The alley barely wide enough to take the van, Gabe's eyes flick from the walls at either side of him to his rear-view mirror-

Officers looking on, Breck in the middle.

H

57 EXT. LOCK-UP GARAGES / POLLOKSHIELDS / GLASGOW - NIGHT TWO

He SKIDS to a halt alongside a row of garages, before-

Practically falling out of the passenger-side door, scrambling towards one of them and fumbling for a key. He tries to pick it, but his hands are shaking too much. The SIREN gets closer. And Gabe focuses, then... successfully UNLOCKS the door and WRENCHES it open, a wall of boxes piled at the other end.

58 INT. LOCK-UP GARAGES / POLLOKSHIELDS / GLASGOW - NIGHT TWO
CONTINUOUS

He DRIVES in - the SIREN louder than ever - jumping back out, pulling the door closed with a CLANK and standing there in silence. The SIREN gets closer and closer and closer, then... it passes, FADING into the distance again. And Gabe drops down - back against the door, broken.

59 OMITTED

60 OMITTED

61 INT. COMMUNAL HALLWAY / GABE'S HOUSE / PARTICK / GLASGOW -
NIGHT TWO

An hour later, he opens the door to his room

62 INT. GABE'S ROOM / GABE'S HOUSE / PARTICK / GLASGOW - NIGHT
TWO CONTINUOUS

There's no sign of anyone, until -

SAM (O.S.)

SAM
What? What?

GABE
Bloke slammed into me, think he was
pissed.

SAM
That's not your fault...

GABE
Detective was there - Anna Breck -
one who's number I gave you...

SAM
Shit.

GABE
Staring, right at the van...

SAM
Did she see you?

GABE
From a bit away...

SAM
Did she know it was you?

GABE
I don't know

SAM
How far?

GABE
Quite far, but...

SAM
OK, OK --

GABE
It's not OK!

SAM

And, realising both the extent of Gabe's commitment and the potential repercussions for him, Sam now looks more horrified at what she's got him into than thankful for what he's done.

GABE

They came after me. I got the van into Uncle Charlie's, but they might have got the reg...

SAM

Uh... uh... that doesn't matter...

GABE

They'll go looking for your man!

SAM

Haz's name won't be on it. Changed his van as much as his phone. Part of the job...

GABE

They'll have a description of me.

SAM

Aye, and how much effort d'you think they'll put into finding you? Someone else drove into you.

GABE

I drove off!

SAM

It makes you look dodgy, but they've no idea why. What are they gonna do?

GABE

What if she knew it was me?

Sam looks through the curtains-

SAM

She'd be back by now

Gabe blinks - "back"?

SAM

Couple were here earlier, spoke to your housemates. They said you were out. I think she's rung too...

GABE

I can't go in tomorrow...

SAM

You've got to. It's not just her - your phone's been going all night. Leigh Cubbin? Anthony someone?

Your dad? You need to show things
are alright...

GABE

68 INT. DUTY MANAGER'S OFFICE / STRATHCLYDE AMBULANCE SERVICE
ACC / HILLINGTON / GLASGOW - DAY THREE CONTINUOUS

He enters.

BRECK
Gabriel. Take a seat.

Gabe sits.

BRECK
Would you mind talking me through
the last few hours?

GABE
What... what d'you mean?

Gabe can hardly breathe. And Breck leans in, then-

BRECK
Your "friend" rings back and you...
run off? Disappear?

She hasn't connected him to the crash. Gabe nods-

GABE

She turns round. Anthony stops. Gabe stops. Breck and Leigh both look back at Anthony and Gabe does the same-

GABE
(to Anthony)
One minute. Give me one minute.

And there's a long pause, then... Anthony turns-

ANTHONY
I'll catch you in a sec Leigh...

And, as Breck and Lennie continue on their way, exiting this time, Anthony glances at Gabe, before heading in another direction... Gabe following him then-

74 OMITTED

75 EXT. CHRISTMAS TREE FARM / BALFRON / STIRLINGSHIRE - NIGHT - JUNE 1999

The young Gabe runs through the trees again, following the

GABE
(thankfully)
Awh Anthony, Anthony --

ANTHONY
On... on one condition.

Gabe stares at him And there's a pause, then-

ANTHONY
I'll do that for you. I will.
But...
Only if you do something for me.

And, as Gabe gazes back at him, a phone starts to RING, off,
SCRAMBLING heard, PANIC, TERROR-

79 INT. PHONE BOX / ENTRANCE / CHRISTMAS TREE FARM / BALFRON /
STIRLINGSHIRE - NIGHT - DECEMBER 1999

The young Gabe appearing in the old phone box-

CALL HANDLER (O.S.)
Ambulance Emergency, is the patient
breathing?

His shirt hangs from him in tatters, his whole body dirty-

CALL HANDLER (O.S.)
Hello?
Is the patient breathing please?

YOUNG GABE (O.S.)
(sobbing)
I... I don't know I...

And Gabe turns round slowly to look at something behind him
eyes widening in horror, then-

80 EXT. ROOF TERRACE / STRATHCLYDE AMBULANCE SERVICE ACC /
HILLINGTON / GLASGOW - DAY THREE

